

UNIVERSITY OF TORONTO FACULTY OF MUSIC

FACULTY ARTISTS SERIES

Featuring Recent Graduates of the Faculty of Music

Saturday, February 22, 1992

8:00pm

Walter Hall

PROGRAMME

Five Pieces for Harp

Shadows

Quick March

Do You Remember?

Fine Time

Quarks

John Weinzweig
(b. 1913)

Lori Gemmell, harp

Sonata in D-Major, Op. 94 for flute and piano

Moderato

Presto

Andante

Allegro con brio

Sergei Prokofiev
(1891 - 1953)

Louis Papachristos, flute & Guy Lalime, piano

* * * * INTERMISSION * * * *

Le Travail du Peintre

Francis Poulenc
(1899 - 1963)

1. Pablo Picasso
2. Marc Chagall
3. Georges Braque
4. Juan Gris
5. Paul Klee
6. Joan Miró
7. Jacques Villon

Trois Ballades de François Villon

Claude Debussy
(1862 - 1918)

Ballade de Villon à s'amyé: Ballad of Villon to his Lady

Ballade que Villon fait à la requête de sa mère pour prier
nostre-dame:

Ballad made by Villon at the request of his mother to pray
to our Lady

Ballade des femmes de Paris: Ballad of the Women of Paris

Brett Polegato, baritone & Carol Isaac, piano

La Valse

Maurice Ravel
(1875 - 1937)

Elizabeth Laich & Marcel Bergmann, duo-piano

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PROGRAMME NOTES

Five Pieces for Harp

John Weinzwieg

The *Five Pieces* by John Weinzwieg are taken from his collection titled *Fifteen Pieces for Harp*. They were commissioned by Judy Loman and published in 1983. The pieces are rich in moods, ranging from meditation to joyful exuberance. A challenge is offered to the performer of shifts from metered, unmetered to asymmetric meters. Abundant tonal colours, rhythmic energy and a wide range of dynamics are exploited over the full range of the harp. John Weinzwieg has made a valuable contribution to the harp literature with these innovative musical explorations. They bring the harp into the world of the contemporary thought process.

Note by Lori Gemmell

Sonata for Flute and Piano

Sergei Prokofiev

Prokofiev wrote his *Sonata for Flute and Piano* between 1942 and 1944, a period during which he was evacuated from Moscow to first one, and then another provincial city. His other works from the early war period reflect the chaos and disorder of his surroundings, while this piece retreats to the security of classical traditions. It is possible that he found some comfort in the reassuring forms and graceful lines of the work. The first movement opens with a broadly lyric theme, and then a gentle dotted theme. In the second movement, the scherzo is at first disguised by a hemiola, while the third movement begins very simply and is reminiscent of a song texture, with the flute taking the melody and the piano accompanying. The balance then changes and the piano takes up the melody. The Finale is a rapidly moving Rondo with a lyric theme in the middle.

Le Travail du Peintre

Francis Poulenc

Poulenc is credited with saying that he felt musically at ease only with poets whom he had known personally and his sensitive interpretations of Paul Eluard's poems prove that the poet was indeed a close friend. The songs for and about seven contemporary painters of the 1950s are an interesting experiment: the fusion of two media (music and poetry) to illustrate a third (painting). Poulenc is especially well-known for his songs and choral works, and his melodies are always vocally conceived.

Notes by Jacqueline Warwick
Year 3, History & Literature

LE TRAVAIL DU PEINTRE (THE WORK OF THE PAINTER)

1 PABLO PICASSO

Surround this lemon with formless
white of egg
coat this egg white with a malleable
delicate blue
although the straight black line surely
comes from you
the dawn lies behind your picture

And innumerable walls crumble
behind your picture and you your
eyes fixed
like a blind man like a madman
you put a tall sword in the empty space

A hand why not a second hand
and why not a denuded mouth like a
quill
why not a smile and why not
tears
on the very edge of the canvas where
little nails are fixed

This is the day of others leave their food
fortune to the shadows
and with a single movement of the
eyelids renounce.

2 MARC CHAGALL

Ass or cow cock or horse
even the skin of a violin
a singing man a single bird
agile dancer with his wife

Couple steeped in their springtime

The gold of the grass the lead of the sky
divided by the blue flames
of health and of dew
the blood grows iridescent the heart
rings
A couple the first reflection

And in an underground cavern of snow
the opulent vine delineates
a face with moon-like lips
which has never slept at night.

3 GEORGES BRAQUE

A bird flies away
it throws off the clouds like a useless
veil,
it has never feared the light,
enclosed in its flight,
it has never had a shadow.

Husks of harvest grains split by
the sun.
All the leaves of the wood say
yes,
they can say nothing but yes,
every question, every answer
and the dew flows in the depth of this
yes.

A man with carefree eyes describes
the heaven of love.
He gathers its wonders
like leaves in a wood,
like birds in their wings
and men in sleep.

4 JUAN GRIS

By day give thanks by night beware
sweetness one half of the world
the other showed blind harshness

In the veins a merciless present was
read
in the beauties of the contours limited
space
cemented all the joinings of familiar
objects

Table guitar and empty glass
on an acre of solid earth
of white canvas of nocturnal air

Table had to support itself
lamp to remain a pip of the shadow
newspaper abandoning half of itself

Twice the day twice the night
of two objects a double object
a single whole for ever and ever.

5 PAUL KLEE

On the fatal slope the traveller benefits
from the favour of the day, glazed
with frost and without pebbles,
and his eyes blue with love, discovers
his season
which bears on every finger great
stars as rings.

On the shore the sea has left its ears
and the hollowed sand site of a
noble crime.
The agony is worse for the
executioners than for the victims
knives are omens and bullets are tears.

6 JOAN MIRÓ

Sun of prey prisoner of my head,
remove the hill, remove the forest.
The sky is more beautiful than ever.

The dragonflies of the grapes
give precise forms to it
that I dispel with a gesture.

Clouds of primeval day,
insensitive clouds sanctioned by
nothing,
their seeds burn
in the straw fires of my glances.

At the end, to cloak itself with dawn
the sky must needs be as pure as the
night.

7 JACQUES VILLON

Irremediable life
life ever to be cherished

Despite scourges
and base morals
despite false stars
and encroaching ashes

Despite grinding fevers
crimes belly-high
dried up breasts foolish faces
despite the mortal suns

Despite the dead gods
despite the lies
dawn horizon water
bird man love

man light-hearted and good
smoothing the earth
clearing the woods
illuminating the stone

And the nocturnal rose
and the blood of the crowd.

Trois Ballades de François Villon

Claude Debussy

The *Trois Ballades de François Villon* are products of Debussy's continuing preoccupation with ancient texts. Besides the three texts by Villon based on sections of "Le Testament", Debussy set to music two texts by Charles d'Orléans and four by the early seventeenth century poet Tristan l'Hermite. François Villon (1431 - 1463) was a popular figure among the poor people of Paris. In setting the ballads to music, Debussy captures the medieval spirit and continues his experiments with both the medieval modes and established harmonic techniques of his time. The first ballad, *Ballade de Villon à s'amy* (Ballade of Villon to his Lady) is a bitter tirade against a cruel beloved. Anguish and regret are the two moods indicated by Debussy at the opening of his melody - a lament to the cruelty and faithlessness of the beloved woman. In the third part, Debussy indicates a soft and melancholic expressiveness that contrasts the feelings of irony and despair. *Ballade que Villon fait à la requeste de sa mère pour prier nostre-dame* (Ballad made by Villon at the request of his mother to pray to our Lady), represents one of the most powerful religious statements to be found among Debussy's songs. The music enhances the beautiful simplicity of the prayer with a peaceful, meditative and controlled melodic line.

The last ballad provides a striking contrast to the two preceding works. *Ballade des femmes de Paris* (Ballad of the Women of Paris) follows the general formula for all ballads, that is a refrain repeated every other stanza. The orchestration begins with a quick sprinkling of repeated staccato notes and chords that help convey the continuous chatter of the women of Paris.

*Note by Dean Jobin-Bevans
Year 4, History and Literature*

Trois Ballades de François Villon (1862-1918)

Ballade de Villon À s'amy: Ballad of Villon to his Lady

False beauty who costs me dear, rude indeed, hypocritical sweetness,
hard love, harder to chew than iron; I could even call you the slayer of
my undoing. Felonious charm, the death of a poor heart, concealed
pride that puts men to death, pitiless eyes! cannot justice, without
worsening his fate, come to the aid of a poor creature?

I had been better off had I cried out for help elsewhere, help that would
have brought happiness: nothing could stop me from acting as I did,
and now I can only escape in dishonour. Shame, shame, great and small!
And what is this? I will die without having struck a blow, or will pity
now without worsening his fate come to the aid of a poor creature?

A time will come that will wither, discolour, fade your blossoming flower: then I will laugh, if I still can - but no, no: that would be foolish. I shall be old, you will be ugly and colourless. So drink deep while the brook still runs. Do not make everyone this unhappy, come to the aid of a poor creature without worsening his fate.

Prince of love, lord of lovers. I do not want to risk your displeasure; but by Our Lord, every kind heart should, without worsening his fate, come to the aid of poor creature

II Ballade que Villon fait à la requeste de sa mère pour prier nostre-dame:
Ballad made by Villon at the request of his mother to pray to our Lady

Lady of Heaven, Regent of Earth, Empress of the Infernal Deeps, receive me your humble Christian to be counted among your elect, despite my having nothing of value. My Lady and my Mistress, your goodness is so much greater than my sins, and without that goodness no soul would deserve heaven - I say truly, in this faith I would live and die.

Tell your Son that I am his; may he absolve my sins: Forgive me as he forgave the Egyptian woman, or as he did the clerk Theophilus, who was forgiven and absolved by you, even though he had made a pact with the Devil; preserve me from doing likewise! Virgin who bears without sin the Sacrament we celebrate in the mass. - In this faith I would live and die.

I am a poor old woman who knows nothing, who cannot read; in the monastery where I am a parishlone there is a painted paradise with harps and lutes, and a hell where the damned are boiled: the latter frightens me and the other makes me joyful and glad. Grant me that joy, High Goddess, to whom all sinners must turn, filled with faith, without pretense or weakness. In this faith I would live and die.

III Ballade des femmes de Paris: Ballad of the Women of Paris

Although they are said to be ready with their tongues, the women of Florence or Venice, able to say what they have to say, even those who are old, still, including Lombardy, Rome or Genoa, even I dare say Piedmont or Savoy, the best talkers are still from Paris.

They say the women of Naples are good at swearing, and that the Germans and Prussians are good at gossip, but - including Greece, Egypt, Hungary or some other country, even Spaniards and Castilians, the best talkers are from Paris.

Gascons or the women of Toulouse. Two fishwives on the Petit Pont would finish them off, and the women from Lorraine, England or Calais (am I getting them all in?), from Picardy or Valenciennes - the best talkers are from Paris.

Prince, give the Parisian women the prize for loquacity; whatever they say about the Italian women, the best talkers are still from Paris!

La Valse

Maurice Ravel

Ravel's *La Valse* is not typical of the rest of his work; here he has thrown aside all restraint and the result is full-blooded romanticism. Originally an orchestral work first performed in 1920, *La Valse* was intended to be a kind of apotheosis of the Viennese waltz, and an impression of a fantastic and fatal Devil's Dance. It is also possible that the composer intended a parody of the Hungarian school of violin music. The piano was a favourite instrument of Ravel's (although his teachers gave him mixed reviews as a performer), so it is not surprising that he should conceive of a piano version of this piece. He makes many demands of the two pianists and challenges them to outdo the fireworks of the orchestral version with their own spectacular effects.

Note by Jacqueline Warwick
Year 3, History & Literature

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TONIGHT'S ARTISTS

Marcel Bergmann was born and raised in Munich, West Germany. After finishing high school, he attended the University of Munich, where he studied Musicology for two years, continuing with his piano studies. In 1986, Marcel began studying piano at the Hochschule für Musik und Theater in Hannover with Arie Vardi. After finishing his first degree in 1990, he continued his studies by acquiring a further degree in 1991.

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Lori Gemmell is a student of Judy Loman and is presently working towards the Masters Degree in Music Performance at the University of Toronto. She has also begun her first season as Principal Harpist with Orchestra London. Lori spent the academic year of 1990/91 studying with harpist Catherine Michel in Paris, France, where she also performed in recitals and chamber concerts. Lori has performed extensively as soloist and chamber musician throughout Ontario and Québec.

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Carol Isaac obtained her Honors Bachelor of Music in Piano Performance at Wilfrid Laurier University and recently graduated from the University of Toronto with her Masters of Music Degree in Performance, where she studied with distinguished Soviet pianist Boris Lysenko. Ms. Isaac has performed as soloist and chamber musician throughout Canada, with numerous singers and orchestral musicians including the principal players of both the Kitchener-Waterloo Symphony Orchestra and the Toronto Symphony Orchestra. She is currently on the Faculty at the Universities of Waterloo and Wilfrid Laurier as Professor of piano and as a vocal and instrumental coach/accompanist.

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Elizabeth Laich received a Bachelor of Music Degree from the University of Alberta where she studied with Helmut Brauss. She continued her studies at the Hochschule für Musik und Theater, Hannover, Germany with Arie Vardi, where she obtained a "Diplom-Musiker" and a "Diplom-Kammermusik". Ms. Laich has received her Masters of Music Degree from the University of Toronto, where she studied with Patricia Parr. She is currently living and studying in Montreal.

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In 1984, Guy Lalime returned from London, England after studying with maestro Maria Curcio Diamond. Since then, he has worked in Montreal with the well-known Canadian pianist Anton Kuerti. He has completed a studies program at the University of Toronto and he is presently at the Royal Conservatory of Music in Toronto working with Leon Fleisher, John Perry and Boris Lysenko. In January 1991, he was heard at the Place des Arts, in the music series "Sons et Brioches" and in April, he was guest soloist with the orchestra of the University of Toronto, Faculty of Music. Since then he has performed with the Orford String Quartet and soprano Mary Lou Fallis. Also, he accompanied the Repertory Dance Theatre, Utah, USA, while this company was touring in Toronto. Guy Lalime teaches at the Royal Conservatory of Music.

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Louis Papachristos studies in New York at the Juilliard School of Music with Julius Baker. He appeared as guest soloist with the East York Symphony, the Serenata String Trio and the University of Toronto Chamber Orchestra. Mr. Papachristos was a recent prize winner at The Julius Baker Masterclass Competition and The Montreal Symphony Orchestra Concerto Competition. In November he performed with "Amici", the Faculty of Music's trio in residence.

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Baritone Brett Polegato, a native of Niagara Falls, Ontario, recently received his Bachelor of Music Degree in Vocal Performance from the University of Toronto, and is continuing his vocal training with Patricia Kern. His operatic experience includes appearances with Opera In Concert, performing such roles as Killian in Weber's *Der Freischütz*. Brett's most recent achievements include a solo appearance with the University of Toronto Symphony Orchestra, a vocal masterclass with distinguished pianist/coach Dalton Baldwin, and the world premiere of Scott Wilkinson's *Three Songs of Love*, recorded for CBC radio. Mr. Polegato is the 1991 recipient of the Eaton Graduating Scholarship, awarded annually at the Faculty of Music. He is currently studying at the University of Toronto Opera Division, where he will perform the Count in the upcoming production of *The Marriage of Figaro*.

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Tonight's concert will be broadcast on the CBC STEREO (94.1 FM)
programme MUSIC AROUND US, on May 3rd and May 10th at 12.05 p.m..

Producer: Neil Crory
Technician: Doug Doctor

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

The next **Faculty Artists Series Concert** is on
Friday, March 27, 1992 at 8:00pm

featuring

The University of Toronto Chamber Orchestra

David Zafer, conductor

with

Jacques Israelievitch, violin & William Aide, piano

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Walter Hall - Edward Johnson Building

Tickets \$15/\$10

Box Office 978-3744

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